

VOLUME 11, NUMBER 1, DECEMBER 1959

A M E R I C A N M U S I C T E A C H E R



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School of Fine & Applied Arts
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PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

PEOPLE-TO-PEOPLE PROGRAM MUSIC COMMITTEE MEETS

AN all-day conference conducted by the President's Music Committee of the People-to-People Program to appraise the efforts of the program was held on October 6, 1959, at the Hotel Biltmore in New York City. The meeting was under the leadership of Mrs. Jouett Shouse, Chairman of the President's Music Committee. As a participating organization in the President's Music Committee program, MTNA was invited to be represented in this appraisal, and to make suggestions for future activities.

"People-to-People is a massive program of communication between Americans and the people of other lands designed to establish lasting two-way relationships from which international friendships and understanding can grow," said Mrs. Helen M. Thompson, Executive Vice Chairman of the President's Music Committee in giving a brief outline of activities and scope of program. "The President's Music Committee seeks to bring people together through a mutual interest in music."

Outstanding Figures

Many outstanding musical figures, as well as representatives of business, government, and national organizations discussed the East-West cultural exchange program, areas in which American musicians, organizations, and associations can foster cultural exchange through the President's Music Committee and the impact of Committee activities abroad. Many, like Isaac Stern, agreed that the time had come for America to regain international musical respect and to flex its "musical sinews." Certainly such respect and stature would give added emphasis and meaning to the Committee activities.

John Hammond, one of the leading jazz entrepreneurs, supported the place of jazz in the program of "musical ambassadors" and expressed the belief that jazz, as a more accessible musical communication, should have a paramount consideration.

(Continued on page 21)

AMERICAN MUSIC



TEACHER

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NOVEMBER-DECEMBER, 1959

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cover design by Peter Geist

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: Baldwin 3-2256.

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demonstrates a passage to Bonnie Halfpenny on the Steinway. His institution
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Dean Drake states, because of the Steinway's "tone and durability."

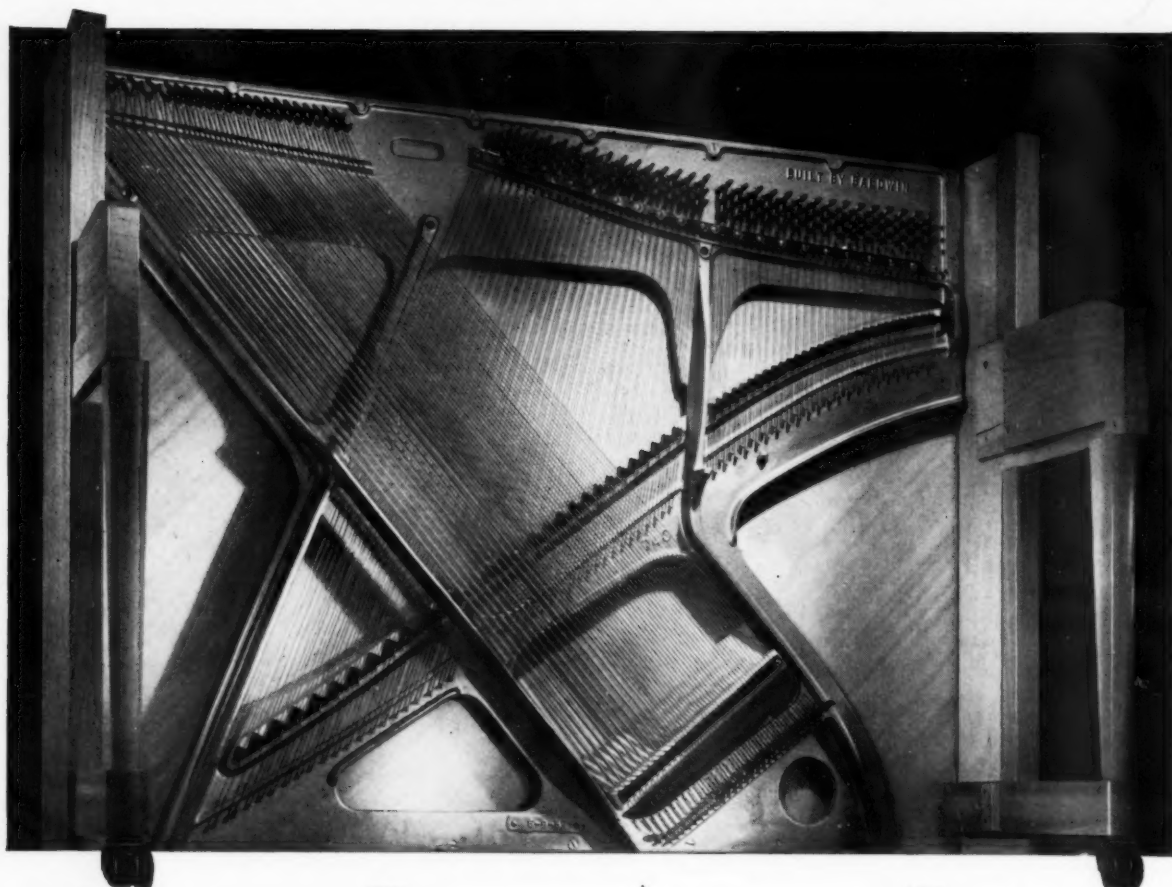
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LOUISIANA MARYLAND MISSISSIPPI TENNESSEE

THIRD BIENNIAL CONVENTION

Boston University

FEBRUARY 9-12, 1960

School of Fine & Applied Arts

Library

KENTUCKY HOTEL, LOUISVILLE, KENTUCKY

Tuesday, February 9

8:00 a.m. to 5:00 p.m.—Registration

9:00 a.m. to 12:00 noon—Council of State and Local Presidents, Merle Sargent, Miami, Florida, Chairman.

1:00 p.m. to 2:00 p.m.—Southern Division Executive Committee Meeting.

2:00 p.m. to 3:30 p.m.—Section Meetings

A. Organ and Church Music

Forrest Heeren, Southern Baptist Theological Seminary, Louisville, Kentucky, Chairman.

B. Audio-Visual

Nolan Sahuc, Southwestern Louisiana Institute, Lafayette, Louisiana, Chairman.

"Television: A Challenge to Music Education"

Edward H. Cleino, University of Alabama.

Movie: "Music Time" presentations from the Alabama Educational Television Network.

Discussion period.

C. Theory

J. F. Goossen, Chairman.

Topic: *What Should the Precollege Music Student Be Taught Concerning Theory?*

"Building an Adequate Freshman Theory Entrance Examination"

"Building a Foundation in Theory for the Private Music Student"

D. Strings

Joseph Firszt, Berea College, Berea, Kentucky, Chairman.

"Fundamentals of Violin Playing"

Paul Rolland, University of Illinois.

3:30 p.m. to 5:00 p.m. College Student Recital.

5:00 p.m. to 6:00 p.m.

Meetings of state associations executive committees.

Reception and Tea to be held at Gardencourt, School of Music, University of Louisville. Sponsored jointly by the University of Louisville and the Junior League of Louisville.

6:00 p.m. to 7:30 p.m.

Dinner. University Center, Belknap Campus, University of Louisville.

8:15 p.m. Musical Evening, University Rotunda, Belknap Campus, University of Louisville.

Program

Regem Natum Jacobus Gallus
Benedictus Emile Paladilhe
I Am the Resurrection and the True Life..... Heinrich Schütz
God Is Gone Up Gerald Finzi
Love in Grief F. Melius Christiansen
Trois Beaux Oiseaux du Paradis Maurice Ravel
Four Carols Wilfrid Mellers

Virgo Rosa Virginum

Lullaby

Alleluia, Alleluia

Jesu, Fili Virginis, Miserere Nobis

Glory Be to God Jean Berger

University of Louisville Choir

Walter O. Dahlin, Director

Intermission

(Refreshments will be served on the Rotunda's lower level)

Psalm for Band Vincent Persichetti

Chester William Schuman

University of Louisville Symphonic Wind Ensemble

Leon Raper, Conductor

Canzon Septimi Toni No. 2

(from *Secrae Symphoniae*, 1597)..... Giovanni Gabrieli

University of Louisville Brass Choir

Ernest Lyon, Conductor

Canzon Duodecimi Toni

(from *Secrae Symphoniae*, 1597)..... Giovanni Gabrieli

University of Louisville and DuPont Manual

High School Combined Brass Choirs

Robert Griffith, Conductor

Symphony for Brass and Percussion..... Gunther Schuller

University of Louisville and DuPont Manual

High School Combined Brass Choirs

Leon Raper, Conductor



LOUISVILLE SYMPHONY ORCHESTRA, Robert Whitney, conductor, is scheduled to perform at the MTNA Southern Division 1960 convention, Wednesday, February 10th, at 8:15 p.m.

Wednesday, February 10

8:00 a.m. to 5:00 p.m.—Registration

9:00 a.m. to 10:30 a.m.—Sectional Meetings

A. Senior Piano

Grady Cox, Mississippi College, Clinton, Mississippi, Chairman.

"The Role of the Piano Teacher in the Undergraduate Music Program"

Roy McAllister, University of Alabama.

B. Musicology

Vernon Taylor, Memphis College of Music, Memphis, Tennessee, Chairman.

C. Southeastern Composers League

William Hoskins, Jacksonville University, Jacksonville, Florida, Chairman.

Program by members of the Southeastern Composers League.

10:30 a.m. to 12:00 noon—First General Session

Presiding: Willis Ducrest, President, MTNA Southern Division.

Invocation: Duke McCall, President, Southern Baptist Theological Seminary, Louisville, Kentucky

Welcome: Philip Davidson, President, University of Louisville

Response: Roger P. Phelps, Vice President, MTNA Southern Division

Address: LaVahn Maesch, MTNA President

Choral Concert: Mississippi State College for Women

Choral, Sigfred Matson, Conductor

Program

By the Rivers of Babylon Loeffler
Hosanna to the Son of David Praetorius
Jesu, Priceless Treasure Bach
All the Earth Fell in Gloom Ingegneri
Adornamus te Agostini
Misere from Misere Hasse
Lift Thine Eyes from Elijah Mendelssohn
The Silver Swan Gibbons
Sing We and Chant It Morley
Holiday Song Schuman

12:30 p.m. to 2:00 p.m.—Luncheon

Delta Omicron

Phi Mu Alpha Sinfonia

Sigma Alpha Iota

2:00 p.m. to 3:30 p.m.—Sectional Meetings

A. Voice

Mrs. Jane R. Sterrett, Gainesville, Florida, Chairman.

Topic: *The Problems and Rewards of the Small Vocal Group*

Lecture-Demonstration: The Madrigalians, George Peabody College for Teachers, Nashville, Tennessee, Irving Wolfe, Conductor.

B. Certification

Sigfred C. Matson, Mississippi State College for Women, Columbus, Mississippi, Chairman.

Panel Discussion: *Certification of the Private Music Teacher*

Irving Wolfe, George Peabody College for Teachers, Nashville, Tennessee; Merle Sargent, Miami, Florida.

Musical Program

Carnaval Schumann

William Race, pianist

Mississippi State College for Women

C. Theory

J. F. Goossen, University of Alabama, Chairman.

Topic: *The Pros and Cons of Inducing a Revolution in the Teaching of Theory*

3:30 p.m. to 4:00 p.m.—Recital

Jerrie Cadek Lucktenberg, violinist, and George Lucktenberg, pianist, Cadek Conservatory, University of Chattanooga.

Six Rumanian Dances Bartok-Szekely
Sonata No. 3 in D Minor, Op. 108 Brahms

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

4:00 p.m. to 5:30 p.m.—Sectional Meetings

A. Student Affairs

John H. Anderson, University of Georgia, Athens, Chairman.

Quiz on Music History and Theory: members of MTNA Southern Division Student Chapters.

Music: Groups from DuPont Manual High School, Louisville, Kentucky, Robert Griffith, Musical Director.

B. Junior Piano

Mrs. Nina V. Ingraham, Arnold, Maryland, Chairman.

Presiding: Storm Bull, University of Colorado, Boulder.

Topic: *The Private Piano Teacher—Are We Following the Path to the Least Resistance? Let's Branch Out!*

"Class Piano Teaching"

Mrs. Irene Kenna, Jackson, Maryland.

"Modern Music"

Helena Zurstadt, Baltimore, Maryland.

"Popular Music: Improvisation—a Lost Art"

Marvin Kahn, North Yonkers, New York

C. Strings

Joseph Firszt, Berea College, Berea, Kentucky, Chairman.

"Intermediate Violin Projects"

Paul Rolland

5:30 to 7:00 p.m.—Precollege Student Recital

8:15 p.m.—Concert by Louisville Symphony Orchestra, Robert Whitney, Conductor

Thursday, February 11

8:00 a.m. to 5:00 p.m.—Registration

9:00 a.m. to 10:30 a.m.—Sectional Meetings

A. Wind and Percussion

Harry Lemert, Northeast Louisiana State College, Monroe, Louisiana, Chairman.

Program

The University of Kentucky Woodwind Quintet

Sarah Fouse, flute; Daniel McAninch, oboe and Director; Warren Lutz, clarinet; Almonte Howell bassoon; Jerry Ball, French horn.

Music by Eugene Bozza, Irving Fine, and John Barrows.

The University of Kentucky Brass Choir, Leon Raper, Director, and the DuPont Manual High School Brass Choir, Robert Griffith, Director.

Music selected from the works of Haydn, Johann Pezel, Heinrich Isaac, Gunther Schuller, and G. Gabrieli.

B. Junior Piano

Mrs. Nina V. Ingraham, Arnold, Maryland, Chairman.

"New Vistas in Teaching Materials, Teaching Aids, and Studio Equipment."

May Etts, President, Associated Music Teachers League of New York.

Panel Discussion: *When and How to Use This Material.* Discussion Leader: Elizabeth R. Davis, Baltimore, Maryland. Panel members: Helen Greim, Maysville, Kentucky; Iva Guy, Washington, D. C.; Merle Holloway, Tampa, Florida; Marvin Kahn, North Yonkers, New York.

C. National Association of Schools of Music

Area Meeting.

Wilbur Rowand, University of Alabama, Presiding.

10:30 a.m. to 12:00 noon—Second General Session

Presiding: Willis Ducrest, President, MTNA Southern Division.

Address: Peter Mennin, Director, Peabody Conservatory of Music, Baltimore, Maryland.

Choral Concert: Mississippi Southern College Vesper Choir, Hattiesburg, Mississippi, Warren Joseph, Conductor.

Program

Two Psalms Heinrich Schütz

Mon coeur se recommande a vous Orlandus Lassus

He is Good and Handsome Passereau

O süsser Mai Brahms

I sat down under His ShadowBairstow
By the Waters of BabylonPhilip James
OrchardHindemith
Benedictus es, DomineJoseph
I Wish I WuzKuller-Murray
The Rose of Traleearr. Quilter
Oh, I Can't Sit DownGershwin
Through the YearsYoumans

1:00 p.m. to 2:00 p.m.—Luncheons
American Guild of Organists
American String Teachers Association
National Association of Teachers of Singing
2:00 p.m. to 3:30 p.m.—Sectional Meetings

A. College Music

Everett Timm, Louisiana State University, Baton Rouge, Louisiana, Chairman.
Musical Program: University of Louisville Woodwind Quintet, Marjorie Jackson, Director. Ruth Hilton, flute; Ernest Threlkald, oboe; Joan Cooper, clarinet; Jo Ann Baxter, bassoon; Ellen Corbett, French horn.

Program

March "For the Gentlemen"Oliver Shaw
PastoralVincent Persichetti
Woodwind Quintet

Bassoon solo

Jo Ann Baxter

Dance CaricaturesRoy Douglas
Woodwind Quintet

"The College Teacher of Music"

Karl O. Kuersteiner, Florida State University, Tallahassee.

"Style Consciousness for the Performer Through the Study of Music History"
Gordon Kinney, University of Kentucky, Lexington.

B. Senior Piano

Grady Cox, Mississippi College, Clinton, Chairman.
"The Piano Music of Bela Bartok"
Storm Bull, University of Colorado, Boulder.

C. Voice

Mrs. Jane R. Sterrett, Gainesville, Florida, Chairman.

"Techniques of the Singing Art"

Dale V. Gilliland, Ohio State University, Columbus.

Lecture-demonstration using students from the University of Louisville Music School.

3:30 to 4:00 p.m.—Concert

University of Kentucky Woodwind Quintet, Daniel McAninch, Director. Sarah Fouse, flute; Daniel McAninch, oboe; Warren Lutz, clarinet and bass clarinet; Robert Davis, clarinet (assisting in the Janacek work); Almonte Howell, bassoon; Jerry Ball, French horn.

Program

Deux PiecesJ. Guy Ropartz
Lent

Vif

Sladi (Youth Suite) for Woodwind SextetLeos Janacek

Allegro

Andante Sostenuto

Vivace

Allegro animato

4:00 p.m. to 5:30 p.m.—Sectional Meetings

A. Theory

J. F. Goossen, University of Alabama, Chairman.
Topic: Some Aspects of a Stronger Theory Program.

"The Theory-Composition Major—Its Nature, Virtues, and Faults"

"An Approach to the Problems of Melody and Rhythm in the Theory Curriculum"

"Problems and Methods in the Teaching of Dictation"

B. Council of State and Local Presidents

Merle Sargent, Miami, Florida, Chairman.

C. Regional and Folk Music

Vernon H. Taylor, Memphis College of Music, Memphis, Tennessee, Chairman.

5:30 p.m. to 6:30 p.m.—Southern Division Executive Committee meeting.

8:15 p.m.—Opera

La Boheme presented by the Kentucky Opera Association.

Friday, February 12

8:00 a.m. to 12:00 noon—Registration

9:00 a.m. to 10:30 a.m.—Sectional Meetings

A. Certification

Sigfred C. Matson, Mississippi State College for Women, Columbus, Mississippi, Chairman. Panel: Irving Wolfe, George Peabody College for Teachers, Nashville, Tennessee; Merle Sargent, Miami, Florida.

Program

Scena, Ah, Perfido, Op. 65Beethoven
Lucille Haney, soprano

Mississippi State College for Women

Question-Answer Period: Audience and Panel.

B. American and Contemporary Music

Robert Whitney, University of Louisville, Chairman.

Program

Variations for Two PianosWallingford Riegger
Doris and Benjamin Owen

University of Louisville

Sonata for Trumpet and PianoGeorge Antheil

Leon Raper, trumpet—Mary Raper, piano

University of Louisville

"Observations on the Contemporary American Musical Scene"

Henry Cowell, New York, N. Y.

Program

Variations for PianoAaron Copland

Benjamin Owen

University of Louisville

C. Voice

Mrs. Jane R. Sterrett, Gainesville, Florida, Chairman.

Presiding: W. Wayne Johnson, Georgetown College, Georgetown, Kentucky.

Topic: Performing Opportunities for the Young Singer.

"Opportunities for the American Opera Singer"

Moritz Bomhard, Kentucky Opera Association, Louisville.

"Church Music: A Calling and a Career"

John Sims, Southern Baptist Theological Seminary, Louisville, Kentucky.

"The Concert Stage and the Entertainment Business"

Mrs. Jane R. Sterrett, Gainesville, Florida.

10:30 a.m. to 11:00 a.m.—Recital

Joela Jones, pianist

Ballade in F MajorChopin

Sonetto del Petrarca in E MajorLiszt

Mephisto WaltzLiszt

11:00 a.m. to 12:30 p.m.—Sectional Meetings

A. School Music

Mary Alice Cox, Southwestern Louisiana Institute, Lafayette, Chairman.

B. Senior and Junior Piano

Topic: The Exceptionally Gifted Student

"How Far Should the Junior Private Teacher Take the Gifted Child?"

Virginia Carty, Baltimore, Maryland.

"What Are the Opportunities for the Gifted Student?"

Mark Hoffman, University of Mississippi.

C. Music in Therapy

Erwin H. Schneider, University of Tennessee, Knoxville, Chairman.

"Music Therapy as a Profession"

Erwin H. Schneider, University of Tennessee, Knoxville.

"The Education of the Music Therapist"

Ruth Boxberger, Mississippi Southern College, Hattiesburg.

(Continued on page 24)

EAST CENTRAL DIVISION

ILLINOIS INDIANA MICHIGAN MINNESOTA

NORTH DAKOTA OHIO PENNSYLVANIA WISCONSIN

FOURTH BIENNIAL CONVENTION

FEBRUARY 16-19, 1960

HOTEL COMMODORE PERRY, TOLEDO, OHIO

TUESDAY, FEBRUARY 16—MORNING

- 8:30 Registration.
10:00 Opening Session. Presiding—Mrs. Margaret B. Hall, President, MTNA East Central Division. Welcome Address.
Concert by Toledo pianist Emma Kountz and string quartet.

TUESDAY, FEBRUARY 16—AFTERNOON

- 1:30 General Session. Church Music. Musicology, Voice, Piano, and College Music.
Lecture-recital on Bach's *Well-Tempered Clavier* by John Flower, University of Michigan.
3:15 Piano. Three Bach Major Works.
3:15 Theory. Panel on Electronic Music.
3:15 State and Local Presidents. Business session.

TUESDAY, FEBRUARY 16—EVENING

- 7:00 Toledo Museum.
7:15 Guided tour of Museum.
8:30 Ancient Instruments Concert. Strings, Winds, Musicology.
8:30 Rehearsal. Honegger's "King David." Toledo Symphony Orchestra, Joseph Hawthorne, Conductor, and Chorus from Bowling Green University.

WEDNESDAY, FEBRUARY 17—MORNING

- 8:30 Junior-Senior Piano. Adele Marcus, Juilliard School of Music.
8:30 Theory. Panel: "Theory and Performance Practice."
10:00 General Session. Performances by Student Members from the various states in the East Central Division.
10:30 Strings-Musicology joint session.
10:30 Concert. 18th century harpsichord and violin music.

WEDNESDAY, FEBRUARY 17—AFTERNOON

- 1:30 General Session. Junior and Senior Piano. Lecture-recital by Adele Marcus, Juilliard School of Music.
3:00 Tea given by Ohio Music Teachers Association.
3:45 General Session. Concert by Toledo Youth Orchestra, Cecile Vashaw, Conductor.

WEDNESDAY, FEBRUARY 17—EVENING

- 8:00 General Session. Musicology and Church Music. Concert: Bloch's "Sacred Service" by Ohio State University Choir and Cantor Lechner.

THURSDAY, FEBRUARY 18—MORNING

- 9:00 General Session. School Music, Piano, Strings, Voice, and Winds.
10:30 Piano, Theory, Musicology. Ravel's "Miroirs." Robert Mueller and Steven Barwick, Southern Illinois University.
10:30 Strings. Panel on string pedagogy.

THURSDAY, FEBRUARY 18—AFTERNOON

- 12:00 Luncheons. State Associations.
1:30 Student Affiliate. Business Session.
1:30 College-University, School Music, Musicology. Panel discussion and lecture. Dr. Charles Tenney, Vice President, Southern Illinois University. Paul Schwartz, Chairman, Music Department, Kenyon College.
1:30 Strings. Concert by Bowling Green String Trio.
3:00 General Session. Church Music, Musicology, Organ. Concert: English Cathedral organ and choral music.

(Continued on page 23)



OHIO STATE UNIVERSITY SYMPHONY ORCHESTRA, one of the groups performing at the MTNA East Central Division 1960 convention.

WEST CENTRAL DIVISION

COLORADO IOWA KANSAS

MISSOURI NEBRASKA SOUTH DAKOTA

FOURTH BIENNIAL CONVENTION

FEBRUARY 23-26, 1960

HOTEL LASSEN, WICHITA, KANSAS

MONDAY, FEBRUARY 22—AFTERNOON

- 1:30 Council of State and Local Associations. Chairman — James B. Peterson. Three-minute summaries of state activities. Report on Laws and Legislation by William R. Boehle, President of Nebraska Music Teachers Association, and member of the MTNA Laws and Legislation Committee. "The Local Association, its Activities and Place in the Work of the Association" and "Districting the State Association" will be considered. The last half of this meeting will consist of a round-table discussion by all state officers on problems connected with state conventions. Wants of the members, objectives of the convention, planning the convention, financing, and program building are some of the topics to be considered.

6:00 Dinner.

TUESDAY, FEBRUARY 23—MORNING

- 8:00 Registration.
9:00 Exhibits open.
10:00 Divisional Executive Committee Meeting.
10:00 Auditions for state winners of student affiliate division. Chairman—Beth Miller Harrod.

TUESDAY, FEBRUARY 23—AFTERNOON

- 1:30 First General Session. Presiding — Paul Beckhelm. Address by La Vahn Maesch. Program by Student Affiliate Division Winners.
4:00 Piano and Student Activities. Chairmen—Mary Helen Harutun and Beth Miller Harrod. Topic: *A Musical Career—Plans and Problems*. "Developing the Talents of the Gifted Child" Miss Ruth Schneider, Augustana College, Sioux Falls, South Dakota. "Developing Good Taste and Musicianship in Young Performers" Dr. Allan Willman, Director, School of Music, University of Wyoming, Laramie. "Laying Concrete Plans for the Career of a Talented Student" Dr. Robert Schultz, Drake University, Des Moines, Iowa.
4:00 Voice. Presiding—David Murray. Topic: *The Young Singer*. "Training the Young Voice" Mrs. Amy Price, Winnebago, Nebraska. "The High School Voice" Irwin Umlauf, Stephens College.

- 4:00 Theory-Composition. Chairman—Robert C. Marek. "The Honors Program in Music Theory at the University of Kansas" Dr. Laurel E. Anderson, University of Kansas. "A Current Trend in Music Theory Pedagogy" James Boeringer, State University of South Dakota, Vermillion. "A Survey of Audio-Visual Practices Used in Teaching Music Theory" Kenneth L. Dustman, Southwest Missouri State College, Springfield. "An Aid to Teaching the Fundamentals of Rhythm and Meter" Dr. Marvin Thostenson, State University of Iowa, Iowa City.

- 4:00 Strings. Chairman—Louis Trzcinski. Reading session of music for the junior and senior high school orchestra player. The Wichita Youth Orchestra, James Robertson, Conductor.

TUESDAY, FEBRUARY 23—EVEING

- 8:30 Concert at Wichita University.

WEDNESDAY, FEBRUARY 24—MORNING

- 8:00 Registration.
8:30 Organ. Chairman—Everett Jay Hilty. "Teaching Registration to the Beginning Student" Wesley Selby, Minister of Music, Mountview Presbyterian Church, Denver, Colorado. "A Practical Approach to Improvisation" Margaret Rickerd Scharf, Hastings College, Hastings, Nebraska.
8:30 College Choral. Chairman—Jack Juergens. Speaker—Dr. Harry Wilson, Columbia University, New York, N. Y.
9:00 Exhibits open.
10:30 College Orchestra and Strings. Chairman — Louis C. Trzcinski. Panel: Reading session of contemporary music for string ensembles. Wichita University String Quartet.
10:30 Piano. Chairman—Mary Helen Harutun. Lecture recitals: "Playing and Teaching Chopin" Katherine Johnson, Northern State Teachers College, Aberdeen, South Dakota. "Similarities, Contrasts, Imaginative and Technical Subtleties in the Piano Works of Debussy and Ravel" Dorothy Dring Smutz, St. Louis, Missouri.

(Continued on page 19)

WEST CENTRAL DIVISION 1960 CONVENTION PIANISTS



HELEN KARG MURRAY of Sioux Falls, South Dakota, will perform and discuss piano compositions of Charles Griffes at the West Central Division 1960 convention.



KATHERINE JOHNSON of Northern State Teachers College, Aberdeen, South Dakota, will present a lecture-recital on "Playing and Teaching Chopin" at the MTNA West Central Division 1960 convention.



DOROTHY DRING SMUTZ, pianist and teacher of St. Louis, Missouri, will present a lecture-recital on the piano works of Debussy and Ravel at the West Central Division 1960 convention.

SOUTHWESTERN DIVISION

ARKANSAS NEW MEXICO

OKLAHOMA TEXAS

FIFTH BIENNIAL CONVENTION

FEBRUARY 28-MARCH 2, 1960

MARION HOTEL, LITTLE ROCK, ARKANSAS

SUNDAY, FEBRUARY 28—MORNING

- 10:00 Registration.
- 10:00 Exhibits open.
- 10:00 Hospitality and Information.
- 10:00 Divisional Executive Committee Meeting.
- 10:00 National Association of Schools of Music., Region 9.
- 10:00 National Opera Association, Southwest District.

SUNDAY, FEBRUARY 28—AFTERNOON

- 2:00 Opening General Session. Greetings by Dr. Duane H. Haskell, Head, Department of Fine Arts, Arkansas State College, State College, Arkansas.
- 3:00 College Music. Program by students from college departments and schools of music in the division.

SUNDAY, FEBRUARY 28—EVENING

- 8:00 General Session. Address by Robert Buggert, Director, School of Music, University of Oklahoma, Norman. Orchestral concert by the University of Arkansas Symphony, Dr. Marx Pales, director.

MONDAY, FEBRUARY 29—MORNING

- 8:00 Registration.
- 8:30 Senior Piano. Chairman—J. Wilgus Eberly.
- 8:30 Organ and Church Music. Chairman — Mary Ruth McCulley.
- 8:30 Voice and Choral Music. Chairman—Jane Snow.
- 8:30 Strings. Chairman—Carl Forsberg.
- 9:00 Exhibits open.
- 10:30 Musicology. Chairman—Elwyn Wienandt.
- 10:30 Music Therapy. Chairman—Vance Cotter.
- 10:30 Student Affiliate. Chairman—Mrs. Curtis C. Smith.
- 10:30 Theory. Chairman—Preston Stedman.

MONDAY, FEBRUARY 29—AFTERNOON

- 12:30 Luncheon. Council of State and Local Presidents.
- 12:30 Luncheon. National Association of Teachers of Singing. Speech by Vera Redgrove Neilson, Southwest Governor of NATS.
- 12:30 Fraternity and sorority luncheons.
- 2:00 General Session. Demonstration of electronic music by the composer, Mr. DeMarco, University of Arkansas School of Speech.
- 4:00 American Music.
- 4:00 Music Education. Chairman—Jack Stephenson, University of New Mexico.
- 4:00 Opera. Chairman — Spencer Norton, University of Oklahoma.
- 4:00 Junior Piano. Chairman—Ardath Johnson, Amarillo, Texas.
- 5:30 Divisional Executive Committee Meeting.

MONDAY, FEBRUARY 29—EVENING

- 8:00 General Session. Opera performance followed by a reception.

TUESDAY, MARCH 1—MORNING

- 8:00 Registration.
- 8:30 Music Education. Chairman — Jack Stephenson, University of New Mexico.
- 8:30 Junior Piano. Chairman—Ardath Johnson, Amarillo, Texas.
- 8:30 Council of State and Local Presidents. Chairman — Elizabeth Morris, Amarillo, Texas.
- 8:30 Theory. Chairman—Preston Stedman, Texas College of Arts and Industries.
- 10:30 American Music.
- 10:30 Voice and Choral Music. Chairman—Jane Snow.
- 10:30 Strings. Chairman—Carl Forsberg, Arkansas State Teachers College.
- 10:30 Senior Piano and Musicology.

TUESDAY, MARCH 1—AFTERNOON

- 12:30 Luncheon. National Opera Association.
- 12:30 Luncheon. Divisional Student Affiliate Section. Speech by Winifred Bedford, Dallas, Texas.
- 1:00 General Session.
- 2:30 General Session. Program by the divisional Student Affiliate section. Address by LaVahn Maesch, MTNA President. Divisional Business Meeting.
- 4:00 Organ and Church Music. Chairman — Mary Ruth McCulley, Amarillo, Texas.
- 4:00 Music Therapy.
- 4:00 Opera. Chairman — Spencer Norton, University of Oklahoma.

TUESDAY, MARCH 1—EVENING

- 7:00 Convention Banquet. Toastmaster — Archie Jones, Conservatory of Music of the University of Kansas City. Program by the Male Chorus of the University of Oklahoma, Chester Francis, director.

WEDNESDAY, MARCH 2—MORNING

- 7:00 Breakfast. Arkansas State Music Teachers Association Board.
- 8:00 Registration.
- 8:30 General Session. "Arkansas Day" Chairman—Violet Giller, El Dorado, Arkansas.
- 10:30 General Session.

WEDNESDAY, MARCH 2—AFTERNOON

- 12:30 Luncheon. National Guild of Piano Teachers. Presiding—Marceline Giroir.
- 12:30 Luncheon. College Section, Arkansas State Music Teachers Association.
- 2:00 General Session.
- 3:30 General Session.
- 4:30 Adjournment.

WESTERN DIVISION

ARIZONA IDAHO MONTANA
OREGON UTAH WASHINGTON

FIFTH BIENNIAL CONVENTION

JULY 24-28, 1960

Boston University
School of Fine & Applied Arts
Library

UNIVERSITY OF OREGON, EUGENE

A progress report from Victor H. Baumann, President of the MTNA Western Division, indicates that plans for the 1960 Western Division Convention to be held in Eugene, Oregon, on the campus of the University of Oregon, July 24-28, 1960, lists the following committees:

Convention Chairman, Joseph Brye, Oregon State College; *Local Chairman*, Stacey L. Green, University of Oregon; *Publicity Committee*, Mrs. R. F. Cleveland, Eugene, Oregon, General Chairman, Mrs. Theodore De Croff, Spokane, Washington, Mr. Hall Macklin, University of Idaho, Mrs. Marjorie Lee Schroeter, Kalispell, Montana, Mrs. Nellie K. De Vroom, Salt Lake City, Utah, Mrs. Ellen S. Stites, Phoenix, Arizona; *Advertising and Exhibits Committee*, Miss Jeannette Scott, Salem, Oregon, General Chairman, Mrs. D. M. Krom, Seattle, Washington, Mr. Hall Macklin, University of Idaho, Mrs. Grace N. Wright, Ogden, Utah, Mrs. Marjorie T. Sellers, Phoenix, Arizona.

The following Committee Chairmen have been named:

Banquet, Mrs. Lavinia Honey, Eugene, Oregon; *Doors*, Mrs. Elaine Armes, Eugene, Oregon; *Program*, Victor H. Baumann, Phoenix College, and Stacey L. Green, University of Oregon; *Piano*, Mrs. Fern Nolte Davidson, Nampa, Idaho; *Musicology and Composition*, Dr. Frances Berry Turrell, Portland, Oregon; *Strings*, Miles Dresskell, Arizona State University; *Voice and Choral*, Miss Jessie M. Perry, University of Utah; *Church*, Miss Orpha Moser, Tacoma, Washington; *Council of State and Local Presidents*, Mrs. Jane Thomas, Phoenix, Arizona; *"Ten Years,"* Mrs. Dixie Yost, Phoenix, Arizona.

The tentative program for the MTNA Western Division Fifth Biennial Convention is as follows:

SUNDAY, JULY 24—AFTERNOON

- 1:00 Registration.
- 3:00 Divisional Executive Board Meeting.

SUNDAY, JULY 24—EVENING

- 8:15 Concert.

MONDAY, JULY 25—MORNING

- 8:00 Theory and Musicology. Chairman — Frances Berry Turrell, Portland, Oregon
- 10:15 General Session. Address by LaVahn Measch, MTNA President.

MONDAY, JULY 25—AFTERNOON

- 1:00 Council of State and Local Presidents. Chairman—Jane Thomas, Phoenix, Arizona.
- 3:00 Organ.

MONDAY, JULY 25—EVENING

- 8:15 Oregon Night

TUESDAY, JULY 26—MORNING

- 8:00 Voice. Chairman—Jessie M. Perry, University of Utah.
- 8:00 Strings. Chairman—Miles Dresskell, Arizona State University.
- 8:00 Piano. Chairman—Fern Nolte Davidson, Nampa, Idaho.
- 10:15 General Session. "Music Reading."

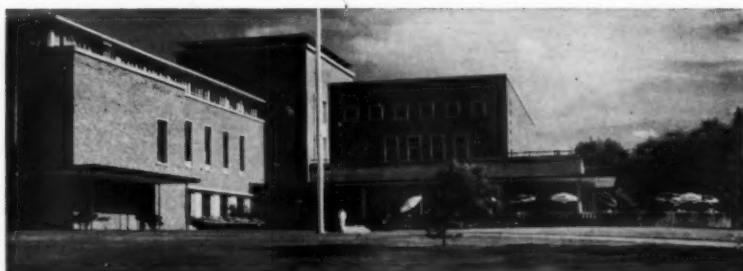
TUESDAY, JULY 26—AFTERNOON

- 1:00 "Ten Years" Dixie Yost, Phoenix, Arizona.
- 2:00 Psychology and Therapy.
- 4:00 Beach Picnic.

WEDNESDAY, JULY 27—MORNING

- 8:00 Theory and Musicology. Chairman — Frances Berry Turrell, Portland, Oregon.
- 10:15 General Session. Student Activities Program.

(Continued on page 22)



ERB MEMORIAL UNION on the University of Oregon campus. One of the buildings you will want to see when you attend the MTNA Western Division 1960 convention.

DEVELOPING THE TALENTS OF EXTRAORDINARILY GIFTED STUDENTS

BY STANLEY FLETCHER

(A paper read at a meeting of the Piano Section during the MTNA 1959 national convention.)

THIS is a very fine title, but in order to think about it I had to translate it into something closer to Basic English, and when I got it translated it came out like this, as a very practical question: "What should a teacher do for that piano student who wants to make music his life work, and who seems to have so much talent that we think maybe he should?"

Even translated into shorter words like that it is a topic for a Doctor's Thesis at least, and so with only twenty-five minutes in which to deal with it I can only barely skim the surface with some generalizations. But in my short time I shall try to say one important thing in the form of a general principle, and indicate other principles which you may derive from it yourselves.

Before I say that one important thing it may be well to characterize the subject of discussion, the individual who might be listed in an index or card-file as:

STUDENT: Extraordinarily gifted

Subclass 1: Professionally oriented.

That is what it says on the file-card.

Familiar Individual

When you look up at him in person he is an individual not entirely unfamiliar at our music school, or many another, during registration week. He is just out of high school. He already plays a lot of piano with a lot of enthusiasm. Or if not yet a lot, then what he does play he plays with a certain touch of something that makes a prospective teacher sit up and pay closer attention.

We say he is "professionally oriented," but perhaps we ought to consider what that really means to him.

He knows that he wants to make music his life work, which means he wants to make his living at it. Beyond that his picture of the future is very unclear. Of course it could not be otherwise, for he has barely begun to discover himself as a musician and to discover the world of music and other musicians.

We can say he is oriented toward the profession only if we realize that the picture of the profession toward which he is oriented is still very fuzzy and incomplete in his mind. He has in his head something like the preview of next week's movie.

Title: THE ADVENTURES OF ME, THE PIANIST, IN THE WORLD OF MUSIC.

The leading character, ME, THE PIANIST, flashes on the screen in a few disconnected and provocative scenes, filled with glorious music and close-ups. There is just enough to suggest the idea that when the complete movie is shown on the screen it will be a fine romantic adventure in which the star player, though he may go through some rough sequences, will triumph brilliantly in the end.

It is not easy to see the screen clearly in this daydream preview of the future, and it is impossible to realize fully how it will all connect in the final show. Bringing this daydream to pass is one of the things he expects us to help him with.

Aladdin's Lamp

A teacher to him is a sort of can opener, not only to music but to his future life in the profession. Perhaps not so ordinary a thing as a can opener. He believes that a teacher can show him the secret of this Aladdin's lamp which is music; how to touch this instrument of light, so as to bring the daydream into reality and make the inner command of his talent obeyed.

This mental movie preview is made with some ingredients of reality, especially if the student is so fortunate as to live in a musical center or to associate early in life with musicians. Even so there is likely to be a great deal of fantasy and unreality in it too, derived from stories, movies about musicians, romanticized biographies, TV shows, and a lot of folklore fostered by press agents and transmitted by columnists and gossip and ordinary credulous people who, because they have never had much to do with that strange breed who constitute the musical profession, believe everything they read or hear about it.

On analysis the fantasy may turn out to be somewhat "corny," a grade B movie at best.

There can be the scene of the Great Pianist playing the Great Concerto with the Great Orchestra under the Great Conductor, and applauded by a cheering crowd. There are flashes of newspaper clippings and press photographs. There may be the sequence where discovery by the Great Master or the Impresario brings a sudden transfer from the cold attic studio to the Park Avenue apartment by way of Carnegie Hall. These are all the folklore clichés. (Continued on page 14)

Op. 70: "Studies for the higher finish of already advanced pianists, consisting of 24 characteristic compositions in the various major and minor keys, provided with fingering, and with explanatory notes on the aim and performance of the same." Bie calls these a "gallery of tone-pictures."¹⁰ Each study illustrates a different branch of technique:

- (1) right-hand finger pattern,
- (2) rolled staccato chords, both hands,
- (3) chromatic-scale, right hand playing accompaniment and melody, (style of Chopin Etude No. 2)
- (4) right hand arpeggios,
- (5) legato, right hand melody with accompaniment below,
- (6) *leggiere*, staccato and legato right hand,
- (7) "ancient style," use of thrills and turns both hands,
- (8) detached octaves and legato octaves, each hand,
- (9) legato passage work, both hands,
- (10) style of Scarlatti, use of ornaments right hand,
- (11) broken chords, each hand,
- (12) slurring of two notes, down-up touch. Use of delicate touch here seems to be the forerunner of Schumann's *Night-Piece*.

These show the essential nature of the Romantic Etude; i.e. expression and mechanical difficulty intertwined.

Op. 95 *New Characteristic Studies* and Op. 111: *Four Etudes de Concert* show the Romantic influence of titling pieces to give them distinct "meanings," even though Moscheles is usually considered one of the classicists. His new effects of pedaling and diversity of touch show also his Romantic influence. These two opera show technical sense of form (half exercises and half characteristic pieces) plus poetic conception—the musical vein of the Romantic Etude.

Moscheles and Fetis compiled a collection called "Method of Methods: The most Complete School or the Art of Pianoforte Playing" based on the selected etudes of Cramer, Czerny, Moscheles, Mendelssohn, Henselt, Chopin, Liszt, and others.

B. *Concert Etudes*.

1. Carl Maria Von Weber (1786-1826) is noted for his use of the bravura style which enlarged pianoforte technique. His work is animated and dramatic, uses free treat-

PIANO SECTION of MTNA

HISTORY OF THE PIANO ETUDE

PART II

BY EDYTH WAGNER

ment of form, technique demands extensions, wide leaps, double thirds, and a wide dynamic range from the softest pianissimo through all degrees of intensification to fortissimo.

The best example is the *Concert-stücke* in F minor, op. 79, which is really a study piece although it was originally intended as programmatic. It was the most effective and powerful issued up to this time. Bie says it is a "very clever and successful mosaic of neat Etudes with the requisite melody."¹¹

In style, he is the predecessor of Henselt and Liszt.

2. Felix Mendelssohn (1809-1847) only wrote three *Etudes*, op. 104.

(1) Bb minor has an arpeggio accompaniment,

(2) F major is a "Moto perpetuo" in rapid 12/8,

(3) A minor and F minor are unimportant.

3. Robert Schumann (1810-1856) "hated the Czerny, Clementi, Hummel, Kalkbrenner etudes so much that he decided to write something really interesting."¹²

Op. 3: *Sechs Studien für das Pianoforte nach Capricen von Paganini* are clever literal transcriptions. Their chief interest today is their comparison to the opus 10. They are almost literal transcriptions. Schumann himself says that he copied the original almost note for note, merely enlarging a little harmonically. Schumann's own preface gives excellent suggestions on learning these studies. His advice which may be applied to all technique is as follows:

(1) careful and exact fingering is the "foundation of all sound technique."¹³

(2) touch should have energy and delicacy of tone,

(3) use imagination to bring per-

fection into "freedom of interpretation."¹³

Advanced players should not use "Schools of Pianoforte Playing," but should:

- (4) create exercises of their own,
- (5) use Capriccios of Müller, Mendelssohn (especially F# minor), and J. Pohl for style,
- (6) learn Bach's Fugues, especially the "48",
- (7) transpose difficult passages to all keys.

Capricio 1: Each hand must maintain a "distinct and individual quality of tone."¹⁴ Scale passages should be worked out with definite attention to fingering.

Cap 2: Exercise in double notes for the right hand. The left hand leaps and skips. Practice scales in double thirds for this. Play the 'Minore' one-half slower than the 'Majore'.

Cap 3: This is a song rather than a study. It requires a silent change of fingers on held keys, has wide arpeggios in the left hand, and the use of the pedal is a major consideration.

Cap 4: This is a study in expression. Chromatic double thirds are first legato than staccato. Both hands are exactly the same gradation of tone in the G minor section.

Cap 5: Poses the problem of keeping three voices a distinct coloring, p, f, and pp. Correct playing of appoggiaturas and shakes is part of the melodic line.

Cap. 6: The left hand has arpeggios, the right hand solid chords. Good fingering is the key to the mastery of this one. Sharp sforzando contrasts with legato. Practicing scales in different rhythms accenting different notes with a good tone is a good preparation.

(Continued on page 22)

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FLETCHER

(Continued from page 12)

There is also the folklore notion of how this is brought to pass. You practice the Great Pieces eight hours a day under supervision of the Greatest Teacher you can afford, who has among his close acquaintances all the most generous and wealthy millionaire Patrons of Music. Or you win contests in a foreign country, if possible, and plunge into a meteoric career with a concert fee of \$2500.

Some very ancient fragments of the folklore have a phoenix life. Believe it or not, I can assure you that one graduate student applying for an assistantship at our university recently informed us as a significant part of his professional autobiography that he "played little pieces by ear on the piano at the age of four."

And I notice with some alarm that it is again helpful toward a musical career to have been beaten by a determined and ambitious parent when young. I have known two professionally oriented students recently who had entirely in retrospect invented for themselves early childhoods characterized by stern treatment on the part of parents bent on their success in a musical career.

Important Statement

In the face of all this it seems to me that a teacher has one major problem in relation to the individual who is classified as "Student: Extraordinarily gifted; Professionally oriented." This is my one important statement that I promised you, and everything else follows from it. It is a very broad generalization. Like all broad generalizations it has an air of vagueness until you begin to consider all that it implies if you accept the truth of it.

Here it is: *A teacher's problem is to help that student find his own true musical self in a true musical world.*

Ponder it a minute, and then let me indicate some of the things that follow from this premise, and leave you to supply the rest. They come under two general categories.

The first general problem is that of bringing his idea of the musical professional world closer to reality, helping him develop knowledge and understanding of what is really involved in becoming a pianist and mu-

sician, of all that the world of music—that enormously varied and wonderful place—really embraces in all its richness of literature and activity and honest satisfaction for its inhabitants.

The second is the practical problem of helping him develop a kit of tools and a set of attitudes that will enable him to play his role in that world, whatever his role may eventually be. We must help him become an adaptable musician, not just try to stamp him out according to a formula to be a cog in a social machine that no longer exists, if indeed it ever did.

The musical world of the future is yet to be made, and he is one of those that will make it. His part in it may be large or small, but he will play it best, and be happiest in it, if he is trying not to form himself on a model derived from history or folklore or fiction or a press agent's dream, but to find the truest and best that is in him, and make his contribution whenever and wherever opportunity and need and service may demand it.

Scope

Our concern is to widen his scope, the scope of his perspective on music, on musicianship and the world of musical activity, and the scope of his own musical knowledge and intuition and imagination and craftsmanship.

To begin with literature: we must help him find how really extensive the literature of music is, and what riches lie awaiting his hand in the enormous heritage of music for the piano alone. The folklore will have acquainted him with the pieces that have easy "handles"—titles like the "Pathétique Sonata," the "Appassionata Sonata," the "Minute Waltz."

Let's not have him buy just a piece to study. Let's have him get the whole volume of the sonatas, or the waltzes, or whatever he is studying, and encourage him to explore the others that lie behind the relative anonymity of opus numbers. This, with all the composers whose work he plays. Let him get his hands, even though roughly, into the full range of their productivity. For no one can play with understanding any one piece of a composer, who does not know many others of that composer.

If he has read, or fooled around with, or faked through a great deal of music, even though inadequately,

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he will be the better prepared to play well those he approaches with stricter conscience; that wider perspective and readiness of hand which come from much playing and reading are what make artistry possible in those works to which he gives the most of himself.

The same rule holds for performance. You have to play badly before you can play well, and there is much that can be learned only in performance itself. Anyone who waits to play until he is perfectly ready for performance will wait forever. As the Arabs say, "Only Allah is per-

fect."

But beyond public performance, there is much more that goes into making a musician. We should introduce him to the special musical caviar that lies in the ensemble literature, with whatever instrumentalists are available, so that he can challenge and refine his own musical sensibility by matching it with that of others.

Musicians are a little like that isolated church-community I once heard about who, because they had no preacher, "explained the Bible to each other."

Ensemble playing is a cooperative

search into the beauty of music, and we learn from each other more than we learn from teachers.

There is also the very refined chamber music written for voice and piano by the composers of *Lieder*, with which he should become acquainted; he will learn subtlety of phrasing and line from the singers he plays for.

And we should encourage him to apply his knowledge of music in the exciting adventure of composing himself, not so much with the idea that he may produce significant composition as with the realization that this is how he will come into closest contact with the forces in music that make it expressive and out of which its dramas are constructed, and as a result he will appreciate all the more the work of the masters.

What I am suggesting characterizes the attitude of a craftsman, and this is the most important attitude we can help him attain. In his practicing particularly he must learn this, if he is not to be like the student of whom a colleague of mine recently said, "She does her practicing by the hour."

Practicing

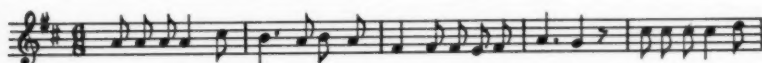
Practicing cannot be done by the hour. It must be piecemeal.

This is another respect in which the folklore does a great disservice, when it leads students into believing that mere hours of practice will gain him his goal.

It is appalling the amount of time students can put in just practicing pure gymnastics at a piano, training themselves in musical absentmindedness, with the idea that if they keep it up long enough they will eventually be able to play music.

You might as well assume that if you spend enough time sawing wood and driving nails you will end up able to build a house. It is certainly part of the art of building a house that you should be able to saw a straight board and drive a straight nail, but the only way to learn to build a house is by building.

We have to help students realize that the great composers have left us the detailed plans for the most marvelous of musical houses, for which the only appropriate practice is practice with a constructive musical idea in a mind that is trained to be very much on the alert all the time. That practice is training oneself to be more than normally awake to all the ele-



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Published 1957

304 pages

Text price \$4.95

AN INTRODUCTION TO MUSIC, 2nd Ed.

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A dual historical and appreciative approach closely relates biographical and interpretive material to specific works in this text. The discussion of music begins with the raw materials of music art and leads from the Gregorian Chant and Polyphony to modern music. Entire compositions and thematic examples from major works are analyzed. Background information on the composers and the contributions each made to the advancement of music is provided. A foreword on musical analysis and perception serves as a guide to both teachers and students.

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ments that go into musical house-building. This means training in the vivid conception of musical ideas, understanding of the theory of musical compositions, of what holds music together, of what holds a listener's attention, and of what makes musical performances alive and commanding and moving.

There must be only one thing in his mind while he is busy building musical houses, and that is making them as strong as possible. Always the question must be, how good a construction am I making, and what will make it stronger? Practicing is the process of training himself to produce a musical house—or this musical Aladdin's castle—at any time, no matter who is listening, no matter how important or critical the occasion, under any stresses and strains that may arise at the time of performance, to produce it on the spot on demand.

If we can develop in the student this attitude of a craftsman, so that at any performance he is aware only of attempting to build, then any number of people listening to him, no matter how critically, will not disturb his equilibrium. I believe this is the only way to make students independent—dependent of us and independent of that fear of praise or blame that threatens upsets in performance.

Competition

This is also the only way I know to offset the greatest evil that besets the growing musician—the sense of competition, which can disguise itself even as a musical ideal or model.

In my generation, for example, that brilliant star that blazed suddenly over the musical horizon—Horowitz—set such a model of pianistic brilliance and success that a whole generation of young pianists wasted themselves in the self-destructive attempt to imitate him, losing their perspective on music in the attempt. They forgot that a performance is made from inside the music, outwards—not in the other direction.

In this day of LP's and stereos the danger it still great. Students are led into competitive emulation of musical superficialities, and away from the only true musical goal that can give confidence—the aim of building the strongest possible structure in sound, with one's own available resources. The music is there, and they must

find it, with their own ears, with their own insight, and within the capacity of their own gifts.

Let me close with this emphasis on craftsmanship, for I think the word implies most of the things that seem to me important to develop in a gifted and ambitious student. A craftsman is one who has a wide range of skills with a variety of tools for making a carefully constructed product according to clearly preconceived plans.

The kit of tools of a pianist and musician includes not only the ability to rip through impressive technical

feats, but the ability to turn a refined phrase, to instigate a live and appropriate rhythmic movement, evoke a wide variety of sonority-colors, and capture the elusive quality of a large number of styles.

It also includes fluent reading, the ability to "fake" the literal statement while remaining honest to the intention, to cooperate in an ensemble or play a sensitive accompaniment, to improvise, to play by ear, to explain music to others, to talk about musical texture and structure with genuine insight, to be endlessly critical of his own work while remaining generously

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appreciative of the work of others, to have music always in his mind and affections, and to have vocal chords always in his finger-tips.

He must look on himself as one preparing to reveal to others the wonders and excitements and consolations of music wherever and whenever there are others thirsting for these things, whether the occasion be great or small, the circumstances public and glamorous or carrying merely the warm little satisfactions of everyday human living.

Somewhere in the complex network of human strivings and dreamings, I believe there is a place for every good musician to make some valuable contribution commensurate with his own

gifts. I believe it is our mission as teachers to prepare students to make that contribution, be it great or small, with honesty to themselves and a sense of adequate service to the world of music.

In simple language, we must reinforce every gifted student's intuitive sense that music is a BIG THING, much bigger than any of us, but that everyone who has a bit of the vision of how big it is can somewhere, if he is an honest craftsman, play a part in the great artistic adventure.

Stanley Fletcher, pianist, composer, and writer on many aspects of music and music teaching, is Professor of Music at the University of Illinois in Urbana.

IN MEMORIAM



Margaret B. Hall,
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WEST CENTRAL DIVISION

(Continued from page 9)

- 10:30 Musicology. Chairman—Dr. Robert W. Buggert. "The Keyboard Music of John Stanley" Dr. William Clendenin, University of Colorado, Boulder.
- 10:30 Voice and Theory-Composition. Chairmen — Conan Castle and Robert C. Marek. "The Role of Analysis in Singing" Dr. Charles Garland, University of Missouri, Columbia.

WEDNESDAY, FEBRUARY 24—AFTERNOON

- 12:15 School Luncheons.
- 2:00 General Session. Contemporary American Music. Chairman—Robert Wykes. Program presented by the Wind Ensemble of the University of Wichita, directed by James Kerr and Vance Jennings.
- 4:00 Student Activities. Chairman — Beth Miller Harrod. Topic: *Unification of our State Student Activities Program*. Reports from state chairmen: Iowa, Miss Alma Turechek, Cedar Rapids; Nebraska, Sister M. Casimir, Bellevue; Kansas, Mrs. Floyd Flanagan, Topeka; South Dakota, Mrs. Helen Murray, Sioux Falls; Missouri, Mrs. Amber Powell, Boonville; Colorado, Mrs. Corrine Japhet, Denver.
- 4:00 Music in Schools. Chairman — Marion E. Marr. Demonstration: "From Minors to Majors" Miss Eunice Boardman and children from Minneha School, Sedgewick, Kansas. Panel discussion: "What musical experiences need to be provided in the classroom and studio which will help children gain musical independence and will help make music a functional part of adult life?" Panel: Marion E. Marr, Drake University, moderator; John Roberts, Supervisor of Music in Denver Public Schools; Herman Harrison, Superintendent of Schools, Altamont; Helen Holloway, teacher, Minneha School, Sedgewick County, Kansas; Mrs. Ruth Fallein, Assistant Professor of Music, Drake University; Dr. Myron Russell, Dean, School of Fine Arts, Iowa State Teachers College.
- 4:00 Voice. Chairman—Conan Castle. Topic: *Vocal Problems and Answers*.
- 4:00 College Music. Chairman—J. Laiten Weed. "The Place of Music in the Humanities" A. O. Fuller.
- 4:00 Wind and Percussion. Chairman — Robert Organ, Denver, Colorado. "Value of the Clarinet Family in the Band Program of Today" Hal G. Palmer and the Fort Hays Kansas State College Clarinet Choir, Hays, Kansas. "Requirements of Today's Brass Players" James Hoffren and the University of Wichita Brass Ensemble.

WEDNESDAY, FEBRUARY 24—EVENING

- 8:30 Concert. Wichita Symphony, James Robertson, Conductor.

THURSDAY, FEBRUARY 25—MORNING

- 8:00 Registration.
- 8:30 Wind and Percussion. Chairman — Robert Organ. "Small Ensembles of String and Wind Combinations" Millard M. Laing and the Faculty Ensemble, Kansas State College, Pittsburg. "Improving the Percussionist's Musicianship" Doug Jackson and the University of Wichita Percussion Ensemble.
- 8:30 Organ and Church Music. Chairmen — Everett Jay Hilty and John Dexter. Topic: *Contemporary Music in the Church*. Panel: Margaret Rickard Scharf, Hastings College, Hastings, Nebraska; Everett Jay Hilty, University of Colorado, Boulder; David Foltz, University of Wichita; Myron Roberts.
- 8:30 Theory-Composition. Chairman—Robert C. Marek. "Interesting and Helpful Theory-Composition Projects" Merrill Ellis, Joplin Junior College, Joplin, Missouri. "The Influence of the Impressionists' Concept of Tonality on Other Twentieth Century Composers" Don Morrison, Morningside College, Sioux City, Iowa. "A Consideration of Quartal Harmony in Relationship to Basic Musicianship" Floyd McClain, Yankton College, South Dakota. "A Brief Discussion of Pantality" Cecil Effinger, University of Colorado, Boulder.
- 9:00 Exhibits open.
- 10:30 General Session. *Kansas Day*. Presiding—Millard M. Laing, President, Kansas MTA. Performance of the opera "Telemachua" by Markwood Holmes.

THURSDAY, FEBRUARY 25—AFTERNOON

- 12:15 Luncheon. Council of State and Local Associations. Chairman—James B. Peterson. "The MTNA Insurance Plan" Paul Beckhelm, President, MTNA West Central Division. "Your Income Tax—Some Helpful Suggestions" Official Representative of the U. S. Treasury Department, Internal Revenue Service.
- 2:30 Piano and Musicology. Chairmen—Mary Helen Harutun and Robert W. Buggert. "The Earliest Keyboard Literature—Pedagogical Problems in Teaching Pre-School Literature" Charles Stratton, Kansas State University, Manhattan. Lecture-recital: Beethoven's Sonata in C Minor, Opus 111, Dr. Larry Lusk, University of Nebraska, Lincoln.
- 2:30 Church Music. Chairman—John Dexter. Topic: *The Arts and the Church*. Panel: Moderator, J. Earl Lee, Augustana College, Sioux Falls, South Dakota; William Lemonds, Kansas City, Missouri; David Foltz, Wichita, Kansas; Max Exner, Iowa State University, Ames; Cecil Effinger, University of Colorado, Boulder.
- 4:00 Student Activities. Chairman — Beth Miller Harrod, Lincoln, Nebraska. "Proposed Plan for the West Central Division Student Activities" Beth Miller Harrod. Business meeting.
- 4:00 College Music. Chairman—J. Laiten Weed. "Visual Aids in the Teaching of Music Literature" Millard Laing.
- 4:00 Music in the Church School. Chairman — Sister M. Casimir, O.P., Bellevue, Nebraska. Lecture-demonstration: "Gregorian Music" Rev. Edmund Kestel, O.S.B., Conception Abbey, Missouri. Demonstration: *Liturgical Music and the School Choir*.

THURSDAY, FEBRUARY 25—EVENING

- 6:30 Convention Banquet. Toastmaster — Dr. James B. Peterson, MTNA Vice President, University of Omaha. Address: "The Tradition of Civility" Dr. Emory Lindquist, Dean, University of Wichita. Concert by The Singing Quakers, Friends University, Wichita, Kansas, Cecil J. Riney, Director.

FRIDAY, FEBRUARY 26—MORNING

- 8:00 Registration.
- 8:30 Piano. Chairman — Mary Helen Harutun. "Charles Griffes, an American Impressionist" comments on all of the Griffes works for piano and analysis and performance of the Sonata, by Helen Karg Murray, Sioux Falls, South Dakota. "Music Impulses and Activities in Europe—Mainly Scandinavia" Wilhelm Schwarzott, Denver University.

Program

Ballade, Opus 24	Greig
Etude in F# Major, Op. 17, No. 2	Cleve
Kjempevisen-slatten, Op. 22	Saeverud
La Danse D'Olaf, Op. 33	Pick-Mangiagalli
Wilhelm Schwarzott	

- 8:30 Voice and College Choral. Presiding — Jack Juergens. Topic: *Sacred Repertoire*.
- 8:30 College Orchestra. Chairman — Luther Leavengood. Reading session of music appropriate for the training of a college and university orchestra. The Wichita Municipal University Symphony Orchestra, James Robertson, Conductor.
- 9:00 Exhibits open.
- 10:30 General Session. Presiding—Dr. Robert Wykes.

Program

Piano Quintet	Shostakovich
Kansas State College Quintet	
Gloria	William Latham, Iowa
Sister, Awake (SSA)	William Latham, Iowa
Time	Cecil Effinger, Colorado
Send Us Thy Heavenly Light	David Foltz, Kansas
The Statutes of the Lord Are Right	Paul Beckhelm, Iowa
Father, In Thy Mysterious Presence	Merritt Johnson, South Dakota
Father, We Praise Thee	Francis J. Pyle, Iowa
Letter to the Night	Robert Wykes, Missouri

FRIDAY, FEBRUARY 26—AFTERNOON

- 12:30 Divisional Executive Committee Meeting.

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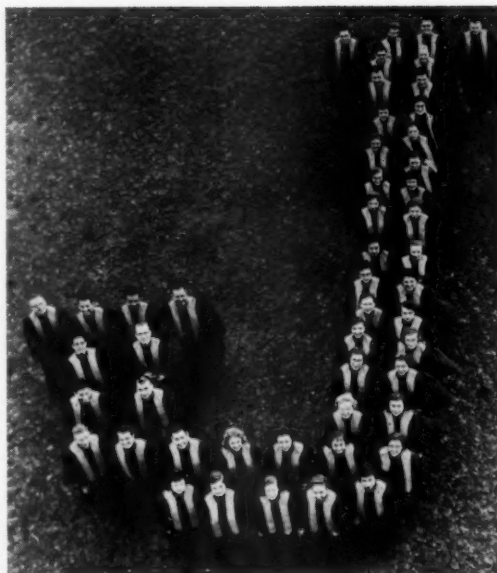
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on Friday, February 26th
in the ballroom of the
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has gained considerable
recognition in the last
few years for its per-
formances of new con-
temporary works.



CECIL EFFINGER of
the University of
Colorado will ap-
pear in Church
Music and Theory-
Composition meet-
ings at the West
Central Division
1960 convention.



WESLEY SELBY,
Minister of Music
at the Montview
Boulevard Presby-
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tration to the Be-
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Lincoln University,
will speak on
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the Humanities"
February 24th at
the 1960 conven-
tion of the **MTNA**
West Central Divi-
sion.



**WILLIAM R.
CLEDENIN**, Asso-
ciate Professor of
Music at the Uni-
versity of Colo-
rado, will speak
at the 1960 West
Central Division
convention.



**WILHELM
SCHWARZOTT**,
Professor of Music
at Denver Univer-
sity, will present
a lecture-recital on
European music
activities, Friday,
February 26th, at
the **MTNA** West
Central Division
1960 convention.



HENRY BRUINSMA, Chairman of the Music Department at Ohio State University in Columbus, is Chairman of the Music in Colleges and Universities committee of the MTNA East Central Division.



WILBUR HELD of Ohio State University in Columbus, is Chairman of the Church Music Committee of the MTNA East Central Division.



ROBERT MUELLER of Southern Illinois University in Carbondale is Chairman of the Theory - Composition Section for the MTNA East Central Division.



JACK M. PERNECKY of Michigan State University is co-chairman with Robert Warner of the University of Michigan, of the MTNA East Central Division Strings Committee.



DR. CHARLES D. TENNEY, Vice President of Southern Illinois University, will participate in a panel discussion of college and university music, at the MTNA East Central Division 1960 convention.

PEOPLE-TO-PEOPLE

(Continued from second cover)

Dr. Zelma George, who had recently returned from a world speaking tour, expressed the conviction that American folk music, as a "social document" should be shared with people everywhere.

The contributions of opera and ballet were presented by Peter Paul Fuchs, President of the National Opera Association, and Lincoln Kirstein, Director of the New York City Ballet.

At luncheon, original designs by Miss Vera Maxwell, Mrs. Anne Fogarty, and Miss Tonina Dorati, of gowns for women orchestra members were modeled. Mr. George V. Allen, Director, United States Information Agency, spoke on the activities of the President's Music Committee as a supplement to the work of the United States Information Agency.

After luncheon, plans for the proposed National Cultural Center in Washington, D. C., were presented by the architect, Edward D. Stone. Under one roof, Mr. Stone has planned a great hall for inaugural balls and receptions; an opera house and concert hall each seating 3,000; a smaller theatre and two smaller halls for use as an experimental theatre and a chamber music recital hall. Parking space will be under the building and the Center will be surrounded by formal gardens and terraces reaching to the river.

It was pointed out during the discussion period led by Leopold Stokowski that funds for the construction of this Center on the Potomac must be raised by national gifts.

MTNA participates in the program of the President's Music Committee by making copies of *AMERICAN MUSIC TEACHER* available to all interested groups abroad.

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MRS. NELLE O. TAYLOR, Secretary - Treasurer of the MTNA West Central Division, is Local Co-Chairman with Gordon Terwilliger for the 1960 MTNA West Central Division Convention.

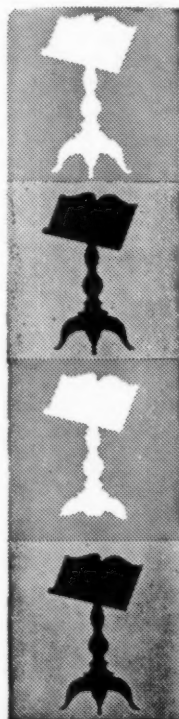


MARGARET RICK-ERD SCHARF, Assistant Professor of Organ and Theory at Hastings College, will speak on improvisation at the MTNA West Central Division 1960 convention.

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WESTERN DIVISION

(Continued from page 11)

WEDNESDAY, JULY 27—AFTERNOON

- 12:00 State No Host Family Luncheons.
1:00 State Activities.
3:00 Church Music. Chairman — Orpha Moser, Tacoma, Washington.

THE RESIDENT STRING QUARTET of Kansas State University, Manhattan, Kansas, will perform at the MTNA West Central 1960 convention. Members of the Quartet are: George Leedham and Luther Leavengood, violins, Clyde Juseila, viola, and Warren Walker, cello.



ALARD QUARTET of Wilmington College, Wilmington, Ohio, is scheduled to perform at the MTNA East Central Division 1960 convention. Members of the Quartet are: Donald Hopkins and Raymond Page, violins, Arnold Magnes, viola, and Leonard Feldman, cello.



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WEDNESDAY, JULY 27—EVENING

- 6:00 Convention Banquet. Chairman—Lavinia Honey, Eugene, Oregon.

THURSDAY, JULY 28—MORNING

- 8:00 Voice. Chairman—Jessie M. Perry, University of Utah.
8:00 Strings. Chairman—Miles Dresskell, Arizona State University.
8:00 Piano. Fern Nolte Davidson, Nampa, Idaho.
10:15 Closing General Session.

THURSDAY, JULY 28—AFTERNOON

- 1:00 Tour to Crater Lake.

WAGNER

(Continued from page 13)

Op. 10: *Six Etudes de Concert d'apres des Caprices de Paganini* have more imagination than the opus 3. They are poetical but the bravura element is more concert etude style. He does not imitate the themes too closely. Use of wide stretches and contrapuntal texture is frequent.

No. 1. Right hand repeated thumb played piano, melody at the top of the hand, and wide skips are featured, No. 2 in G minor is excellent and is interesting to compare with Liszt's arrangement. Schumann combines the tremolo of a third into solid thirds in sixteenth triplets. The Liszt transcription keeps the tremolo in sixty-fourth notes,

No. 3. also in G minor should be played more often. Octaves are solid and broken. Trills and turns should be played on the beat,

No. 4. uses double notes,

No. 5. uses a broken figure in sixteenth notes, impromptu style.

No. 6. has broken chords sostenuto. The Allegro section has arpeggios and broken chords in sixteenth-note figures.

Schumann was so little showman that Liszt's later transcriptions of the same Capriccios have more or less relegated Schumann's to oblivion.

Op. 7: *Toccata* is sometimes called the "toccata of toccatas." It is virtuosio finger exercise in sonata form. It was first conceived in D major, then Schumann transposed it to C, three years later. He said it was now "no longer so wild, but much better-behaved."¹⁵

The dissonance of the Romantics may be seen by the use of major and minor ninths in the right hand. The main feature is the double notes, sixths alternating with fourths in the right hand. Passages in double thirds and octaves both solid and broken are frequent.

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EAST CENTRAL DIVISION

(Continued from page 8)

THURSDAY, FEBRUARY 18—EVENING

7:00 Convention Banquet. "Television Recording—Newest Aid in Music Teaching." Edward Stasheff, Professor of Speech, University of Michigan.

This Toccata is full of brilliant color, bold construction, and wonderful piano technique.

Op. 8: Allegro is a head and not a heart piece. It is Schumann's effort to write a long piece. The result has little merit.¹⁶

The technical elements are broken chord passages, dotted rhythms and tied notes, and occasional double thirds and octaves.

Op. 13: Etudes Symphoniques, dedicated to William Sterndale Bennett, are really variations on a theme in C# minor by Fricken. They were composed 1834, one year after Chopin's opus 10. According to Schauflyer they were the "most ideal form of study then known."¹⁷ This is certainly the most brilliant of Schumann's lasting works. Their addition to piano style lay in an original use of the pedal and wide stretches.

They show the original technique of Schumann, an orchestral fullness of tones, extensions, and skips, massed chords, inner melodies, imitation dialogue, sustained style, and cover all specialties of expression.

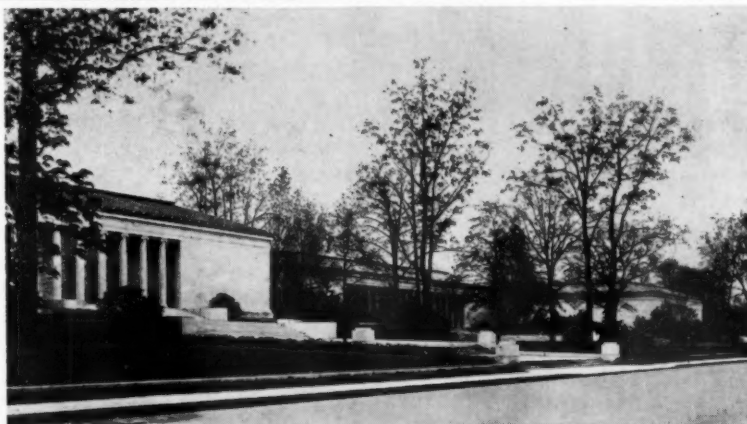
Typical Schumann characteristics included are:

- (1) an accented fugue,
- (2) tied notes with repeated chord

- accompaniment,
- (3) cantabile with broken chords,
- (4) staccato chords in canon,
- (5) dotted rhythms as in Variation 4,
- (6) complicated syncopations, e.g. Var. 5,
- (7) bold phrasing, e.g. Var. 6,
- (8) Bach-like style, e.g. Var. 7,
- (9) rush of eighth notes, e.g. Var. 9,
- (10) duet of voices, tremolo accompaniment, e.g. Var. 9,
- (11) a March with contrapuntal pedal point, end.

FRIDAY, FEBRUARY 19—MORNING

- 9:00 Winds and Musicology.
- 9:00 Junior Piano. Materials.
- 9:00 Theory. University Composer Exchange and business session.
- 9:00 Council of State and Local Presidents.
- 10:30 Closing General Session.
Election of officers.
State and Local Presidents Report.
Concert: String Quartet.



THE TOLEDO MUSEUM OF ART, site for one of the evening meetings of the East Central Division 1960 convention. A guided tour of the museum will begin at 7:15 p.m., Tuesday, February 16th.

This was a fresh form of the unison of technique and poetry. Hutcheson calls these *Symphonic Etudes* "one of the peaks of piano literature."¹⁸

The theme is presented in solid chords.

Var. 1. Crips *pp* staccato in a free canon style.

Var. 2. Theme is in bass and tenor with a descant above. A repeated sixteenth note accompaniment is in the middle.

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SOUTHERN DIVISION

(Continued from page 7)
 "A Study of 375 Cases in Music Therapy at a
 Mental Hospital"
 Donald E. Michel, Florida State University,
 Tallahassee.

12:30 p.m. to 2:00 p.m.—*Convention Luncheon*
 2:30 p.m. to 4:00 p.m.—*Third General Session*
 Presiding: Willis Ducrest, President, MTNA Southern
 Division.
 Music: University of Indiana Symphony
 4:00 p.m.—Southern Division Executive Committee Meeting

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Var. 3. The theme is lost. Note the influence of Paganini in the use of wide skips and perpetual thirty-second notes.

Var. 4. Solid chords alternate with eighth rests.

Var. 5. Hands alternate with the figure eighth note, sixteenth rest, sixteen note, eighth note staccato, in octaves and other double note combinations. The Scherzando is like Mendelssohn's.

Var. 6. The left hand has wide jumps, while right hand triads alternate with single notes.

Var. 7. The theme is again lost. The figure three-sixteenth notes followed by a dotted sixteenth alternates between the hands. This is a bravura variation.

Var. 8. This is like a Bach Invention. A typical "swirling source-motive" is used over and over. This happens to be the Clara source-motive. C B flat A flat G F descending.

Var. 9. This is reminiscent of Mendelssohn's elfin lightness.

It is Presto, 3/16, and sempre staccato. The texture is double notes and chords.

Var. 10. This is bravura style. The right hand has chords while the left hand has running passages of sixteenth notes.

Var. 11. This is slow, mournful, and full of Schumannesque cross-rhythms.

Rondo Finale. This uses a quotation from Marschner's opera, *Ivanhoe*, a tribute to England, the country of W. S. Bennett. (Notice Schumann's fondness for literary allusion at end of long compositions; e.g. *Papillons*, *Carnival*, and here).

The main theme closes the work, giving unity.

Kenton, musicologist, says that these "variations are portraits of the same character."¹⁹

This whole work foreshadows Brahms in the use of full harmony and chord structures.

Op. 56: Six Studies for the Pedal Piano uses the Clara source-motive (see above). The pedal part can be played by a second performer on an

ordinary piano. These may also be used as organ studies. The upper two parts are in themselves valuable for obtaining certain dexterities for solo practice.

(1) This is canonic for the upper two parts, the left hand entering one-half measure after the right hand introduces the figure which is then used in descending sequence. The canon is carried all the way through the piece. This makes an excellent study for making the left hand keep up with the right hand and presenting canon form to the student.

(2) This has a legato melody over an accompaniment. It is marked "Mit innigem Ausdruck," and is therefore good for bringing out melodic line whether at top or in the middle of the harmony, and also good for developing a singing tone.

(3) This is a study in playing two- and three-note figures legato with right hand. The left hand has double note accompaniment alternating staccato and legato.

(4) a. Right hand plays with a singing touch, a legato melody, while the left has a chordal accompaniment.

b. This part uses thirty-second note passage work alternating these rapid passages between hands. The alternate hand has a melodic line.

(5) This is a staccato etude. Crisp.
 (6) Adagio. Sustained playing study uses substitute fingering for extreme legato.

Op. 58: Sketches for Pedal Piano or for two players also shows authentic Schumann background.

4. *Frederick Chopin*, (1810-1849) was born in Poland and lived and died in Paris.

Op. 10: Etudes were published 1827, only ten years after Clementi's *Gratus ad Parnassum*. They accomplish the union of poetic, artistic, and the new matured piano technique. Here is a glowing Romanticism.²⁰

By this time everyone who played and taught the piano wrote Etudes, most of them sticking to the strict meaning of the word. When Chopin tried his hand at this fashion, twenty-seven masterpieces were the result.

Op. 10, No. 1: C major, features expansion and contraction of the hand and wide wrist oscillation. The right hand has arpeggios on extended chords while the left hand octaves play the melody.

Huneker called this one "heroic."

No. 2: A minor is like wildfire. The technical feature is the use of fingers 3, 4 and 5, chromatic.

No. 3: E major. Melody is its high point. Chopin considered this his "loveliest melody."²¹ Part 1 is a study of dynamic shadings, rubato, and expression, while Part 2 is an exercise in double notes, mainly sixths in contrary motion. There should be no sudden fortes or pianos, but gradual crescendos and diminuendos.

No. 4: C# minor. Presto. This is a bravura study of velocity and lightness for both hands, a contrast in tonality and sentiment, and a chance for flaming, crashing climax.

No. 5: Gb major. Black key etude. This poses the problem of using the thumb with ease on the black keys. This is also a difficult problem in composition. Unfortunately, some pianists have allowed this to deteriorate into a show piece.

No. 6: Eb minor: Andante. This is a study in expression and dynamic difficulty rather than technical. The melody must be made to sound above eighth notes. The mood is one of persistent melancholy. The modulation to E major is characteristic of Chopin.

No. 7: C major Toccata. This is bright and light in character. It involves changing of finger on one key, short held notes, double notes. Note the scheme of fingering which alternates using the thumb in spite of black keys and awkward chords. The result is freedom given to the turns and a droll character. (Compare to Clementi's No. 20 which is tedious and Cramer's No. 41 which has more charm.)

No. 8: F major. Allegro bravura. This is for right hand fluency. Treat the tempo broadly and not too hurried.

No. 9: F minor. Molto agitato. This has a wide-stretched bass figure, an agitated morbid melody in the right

hand, and uses persistency of repetition.

No. 10: Ab major. Rhythm and accent are outstanding. This is a study of perpetual motion, full of fancy. Careful phrasing is important, contrasting light and shade, and alternating the grouping in two and three. The mood is happy and the virtuoso effect good.

No. 11: Eb major has extended chords. The rich, original harmonic scheme gives an arabesque painting. Aim at aerial effects in performance.

No. 12: C minor. "Revolutionary" Etude is full of fiery energy and passion. It requires left hand endurance in arpeggio playing, but the right hand has the exciting theme. The chords and progressions are emotionally Wagnerian.

Opus 25 Etudes were written between 1830 and 1834.

No. 1: Ab major is called the "Aeolian harp" in America and "The Shepherd Boy" in England. This is difficult to play. Schumann describes

THE PRESIDENT'S CORNER . . .

LAVAHN MAESCH

IT is my intention to discuss with you one or two pertinent topics in each issue of *American Music Teacher*. It is obviously difficult to convey the impression that this is a personal message to each of our members, but I shall try to do so, and it is my hope that each of you will accept it as such.

Nothing is more important than the realization that this Association exists primarily to serve its members. As the Association grows larger, the lines of communication between the membership, the states, and the national executive board and office become lengthened.

We want sincerely to meet the needs and wants of all our members; to this end we encourage you to contact your own local, state, or the National Association with your suggestions for ways and means of improving our

services.

The State and National Associations are *your* Association; *belonging* carries with it the responsibility of *doing*. If we are to move forward to become ever greater and more effective forces in achieving higher standards of musicianship and service to the teaching profession, we must never forget that membership carries with it obligations and privileges which are the responsibility of each of us.

Will you therefore consider this an invitation to assist in shortening our lines of communication by writing your local or state officers, or me personally, if you have problems or suggestions which lie within our several service potentials? We would be glad to hear from you, and you may be sure that your ideas will receive every consideration.

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CONVENTION CALENDAR

STATES

Kentucky	February 9-12, 1960, Kentucky Hotel, Louisville
Kansas	February 17-18, 1960, Hotel Lassen, Wichita
Alabama	March 4-5, 1960, Howard College, Birmingham
Utah	Spring, 1960, Ben Lomond Hotel, Ogden
Michigan	April, 1960, Flint
Minnesota	June 12-14, 1960, University of Minnesota, Minneapolis
Texas	June 12-15, 1960, Robert Driscoll Hotel, Corpus Christi
Ohio	June 21-23, 1960, Hotel St. Francis, Canton
Indiana	July 10-12, 1960, Indiana Central College, Indianapolis
Mississippi	October 29, 1960, Oxford
Michigan	October, 1960, Ypsilanti
Wisconsin	October, 1960, State College, Oshkosh
Missouri	November, 1960, University of Missouri, Columbia
Alabama	November 4-5, 1960, Howard College, Birmingham
Iowa	November 13-14, 1960, Hotel Sheraton-Monroe, Cedar Rapids
Pennsylvania	October, 1961

DIVISIONAL

Southern	February 9-12, 1960, Kentucky Hotel, Louisville, Kentucky
East Central	February 16-19, 1960, Commodore Perry Hotel, Toledo, Ohio
West Central	February 23-26, 1960, Hotel Lassen, Wichita, Kansas
Southwestern	February 28-March 2, 1960, Hotel Marion, Little Rock, Arkansas
Western	July 24-28, 1960, University of Oregon, Eugene, Oregon

NATIONAL

February 26-March 2, 1961, Hotel Sheraton, Philadelphia, Pennsylvania
March 17-21, 1963, Hotel Sherman, Chicago, Illinois

- Chopin's own performance of this, and incidentally tells how it should be played; i.e. non-clarity of notes, rather a swell of chords and sustained melodic tones. "A poem rather than a study." Frequent pedal change is necessary, a slight delay on the first note of each group and a hastening of the middle notes is advisable.
- No. 2: F minor. Presto. This one has rhythmic difficulties. The atmosphere should be charming and dreamy with no sentiment and no rubato, but rather a delicate design.
- No. 3: F major. Allegro. The technique is difficult, bravura. A rhythmic figure is used with fresh accents and modulations. This is gay, buoyant, and excels musically.
- No. 4: A minor, Agitato. Syncopations abound. Heller said it reminded him of the first bar of Mozart's *Kyrie* from the *Requiem*.²² The tied suspensions, delayed entrances, etc. give it a feeling of unrest.
- No. 5: E minor. Vivace, is very difficult. In ABA form, the A is capricious, B has a broad E major melody accompanied by a triplet arpeggio. The coda is brilliant. This one is seldom heard.
- No. 6: G# minor is an exercise in double thirds. It shows the supreme height of Chopin's power of using technique for expressive powers. Concentrate on the left hand and play softly.
- No. 7: C# minor is a Duo. This is subtle and poetic. The mood is sad, more a Nocturne than an Etude. Imagine a duet between cello and violin or clarinet with piano accompaniment. Avoid affectation and keep embellishments simple.
- No. 8: Db major is an exercise in double sixths. The rhythm must be kept steady throughout, and the mood should be that of fresh abandon. Von Bülow recommended this for stiff fingers and to be played six times before performing in public.
- No. 9: Gb major is called "The Butterfly." The fifth finger

must dominate over the thumb. This is one of the most graceful. A light touch is absolutely necessary.

No. 10: B minor is an octave study. This is not interesting musically but is probably more emotional than 8 or 9. The spirit is rather wild but the middle section contains a sweet senuous melody in B major.

No. 11: A minor is called the "Winter Wind." This is the longest and is usually considered the most important. It has fullness of sound without being orchestral. Attention must be given to the left hand. The march-like rhythm must be kept strict. This one requires prodigious power and endurance as well as passion and poetry.

No. 12: C minor, features arpeggios with both hands. This is usually considered one of the greatest of all Chopin compositions, especially according to Huneker, the great critic and biographer of Chopin.²³ The tone must be kept deep and not hardened. Phrasing is important as well as clean pedal

change with each new harmony.

Chopin also wrote three small etudes around 1840 for Moscheles and Fetis' *Methode des Methodes du Piano*. These have musical interest, present elemental problems in simple form, but are more like the Preludes than the Etudes.

(1) F minor poses the rhythmic problem of four against three. The mood is poetic.

(2) Ab major has the problem of maintaining legato and staccato in one hand. This is a reverie.

(3) Db major has two against three, rapid chord shifts in the right hand, as well as playing legato and staccato simultaneously with the same hand. This has great charm.

Op 28: *Preludes* are really studies in design and technique. Each key is represented, the related minor following its major instead of the parallel tonic key as in Bach's *Forty-eight*.

Each prelude considers a different phase of technique, the length depending upon the aim and size of the technical figure. Ernest Hutcheson, in his book, *The Literature of the Piano*, gives a brief comment and advice on each prelude, pp. 211-213.

A summary of Chopin's inauguration of modern piano technique would include:

- (1) Suppleness of hand position and wrist,
- (2) Singing tone,
- (3) Elbow low,
- (4) Originality in fingering, especially frequent use of the thumb on black keys,
- (5) Tempo rubato in all works including Etudes,
- (6) Flexibility above all.

In Chopin's composition, the influence of Bach is apparent by the use of contrapuntal weaving. The style might be termed Romantic counterpoint. His harmony and harmonic progressions were entirely original and harsh sounding in their day. His inflection, phrasing, and rhythm were also outstanding original features.

5. Franz Liszt indisputably holds a central position in the development of modern pianism, even though his works are often questioned for their quality.

"Liszt's own technique is based on Chopin's but where Chopin always clung to a pure pianism, Liszt exploited the coloristic and orchestral possibilities of the instrument."²⁴

When Liszt was 15 in 1826, he wrote *Etudes en forme de douze exercices*, op. 1, which were very like Czerny, but contain germs of the next two editions of these same etudes.

In 1839, the *Grande Etudes* were

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published, dedicated to Czerny.

In 1852, the third edition came out entitled, *Etudes d'execution transcendante*.²⁵

In comparing opus 1 with the *transcendentale* version, one can trace the history of pianoforte playing from the light-action Viennese square piano to the concert grand. Everything is enforced, extended, fuller, dynamics sharper and stronger, and in all, more sonorous.

Six *Bravour-Studies after Paganini's Caprices* were probably written 1838 and revised 1851. Most popular are LaChasse, No. 2 and La Campanella, No. 3. No. 1, 2, 3, and 4 are difficult while No. 5 and 6 are easy. No. 2 and 5 have an elegant air. No. 1: *Preludio*. This has melodic flow, arpeggios, and tremolo.

No. 2: Uses octaves, chromatics with single and double notes.

No. 3: *La Campanella* features octaves and requires great velocity.

No. 4: is an airy caprice. It has broken chords, running passages with single notes and double.

No. 5: is an imitation of flutes and uses double notes.

No. 6: Presto. This is a theme and 10 variations and Coda, covering all technical devices.

Etudes d'execution transcendante probably shows Liszt's own unique style of technique best.

1. *Preludio*, is short, brilliant, easily playable.

2. *Capriccio* is vivace.

3. *Paysage* is legato and portamento, lyric adagio. This is a study for refinement of style, tone, and touch.

4. *Mazeppa* requires power of endurance. Execution is transcendent. This uses the then new device of holding notes with the pedal while the two hands are free to play elsewhere. The use of spread chords is also typical of Liszt.

5. *Feux Follets* (Will o' the Wisps) is considered by some critics to be the best of the etudes, "consistent musically and full of refined pianistic contrivances." There is a great deal of rapid passage work and use of double notes.

6. *Vision* in lento, uses broken chords and wide stretches.

7. *Eroica* is allegro, uses chords and octaves.

8. *Wilde Jagd* is presto furioso, uses chords.

9. *Ricordanza* is in salon-style, uses ornate elaboration of melody, lots of recitative, and free rhythm.

10. *Allegro agitata molto* is very difficult, uses triads in triplet figures.

11. *Harmonies du Soir* is andantino and shows piano sonority. This is one of the public's favorites.

12. *Chasse-Neige* is andante con moto. A tremolo is the inner part while the outer part of the hand plays the melody.

The *Three Etudes de Concert* (1848c) strive for musical effect and not mere technique.

1. Ab minor is the least played. *Il Lamento A Capriccio*, has broken chords, runs in double notes, and rhythmic difficulties.

2. F minor is one of Liszt's best. *La Leggerezza* is delicate, mostly in triplet rhythm.

3. Db major is played excessively. *Un Sospiro* has legato arpeggio accompaniment with both hands, the melody being divided between the hands, staccato. The Siloti edition is good for this.

Liszt wrote many salon pieces and among these "Morceau de Salon" is the *Etude of Perfection* from the *Method of Methods* (Moscheles and Fetis) which is mainly an octave study, presto impetuoso.

The *Ab-Irato* (Great Etude of Perfection) is another version of the one above.

In 1863 Liszt wrote two more etudes which are very popular today; i.e.

Waldesrauschen (In the Woods) marked vivace, gives the melodic line to the left hand, while the right hand has a rapid accompaniment in sextuplet rhythm. This is reversed alternately.

Gnomensreigen (Gnome-Dance) marked presto scherzando, features light grace notes before dotted melodic notes. The piu animato section has broken chords in the right hand and repeated triads in the left.

Liszt's outstanding contributions to modern piano playing may be summarized as follows:

(1) His use of the elevated sloping hand gave power,

(2) Equalization of fingering on on black and white keys, pro-

vided for better phrasing methods,

(3) Bravura was brought to its height,

(4) The descriptive faculty was powerful, e.g. *Mazeppa*, *Wild Hunt Studies*, *Twilight Harmonies*,

(5) Bach-like part-playing,

(6) New use of the pedals,

(7) New increased sonority of style in which he made the piano sound orchestral,

(8) Introduction of strong contrasts of feelings in contrast to classical smoothness, rapidity, and the cantabile popular before 1830.

With Liszt we have the last effect of the Etude-principle, i.e. an idea in the shape of a theme is arranged according to all the powers of technical expression, varied in form and content, so that the idea finds its distinct technical expression.

Edyth Wagner is a faculty member of the University of Southern California Music Preparatory School of Los Angeles, of the San Bernardino Valley College Extension, and has her own studios in San Bernardino and Long Beach.

10. Bie, Oscar: p. 222.

11. Ibid, p. 210.

12. Schaufler, Robert Haven, *Florestan*: Henry Holt & Co., New York, 1945.

13. Schumann, Robert, *Complete Works in 6 Volumes*, Edited by Clara Schumann: Kalmus, Scarsdale, N. Y.

14. Ibid., p. 25.

15. Schaufler, R. H., *Florestan*. p. 289.

16. Ibid. p. 289.

17. Ibid. p. 323.

18. Hutcheson, E. p. 171.

19. Schaufler, R. H., *Florestan*, p. 324.

20. The Karl Klindworth edition with annotations by Liszt is excellent.

21. *Piano Music of Six Great Composers*, Donald N. Ferguson; Prentice-Hall, Inc., 1947.

22. *A Handbook to Chopin's Works*, G. C. A. Jonson; Wm. Reeves, London, England, p. 154.

24. *Music in Western Civilization*, Paul Henry Lang. W. W. Norton, New York, 1941.

25. *Masters of the Keyboard*, Willi Apel. Harvard University Press, 1947. pp. 265-6.

(Continued in next issue)

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PRO MUSICA TRIO, Trio-in-residence at Bowling Green State University, Bowling Green, Ohio, will appear Thursday, February 18th as part of the MTNA East Central Division 1960 convention. Members of the Trio are: Seymour Benstock, cello, Robert Chapman, piano, and Paul Makara, violin.



THE WICHITA STRING QUARTET, comprised of the first chair players of the Wichita Symphony, all of whom are on the faculty of the University of Wichita, will perform on Wednesday, February 24th, as part of the MTNA West Central Division 1960 convention. Members of the Quartet are: James Ceasar and Beatrice Sanford Pease; violins Joshua Missal, viola, and David M. Levenson, cello.



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Allis Hotel 3 blocks to Headquarters 200 South Broadway	\$6.00 and up	\$8.50 and up
Broadview Hotel 5 blocks to Headquarters 101 North Waco	\$6.00 and up	\$8.50 and up
Kersting Hotel 1 block to Headquarters 320 North Market	\$2.50-\$3.50	\$4.00- \$5.00
McClellan Hotel 3 blocks to Headquarters 229 East William	\$3.50-\$4.00	\$4.50- \$5.00
Skaer Hotel 4 blocks to Headquarters 231 South Broadway	\$2.50-\$3.00	\$3.50- \$4.00
Stratford Arms Hotel 3 blocks to Headquarters 416 North Broadway	\$3.00-\$3.50	\$3.50- \$5.00

Please make reservations directly with the hotel of your choice, giving arrival and departure dates and times. Please indicate that you will be attending the MTNA West Central Division convention.

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TOLEDO, OHIO, HOTEL RATES

	<i>Single Rooms</i>	<i>Double Rooms</i>	<i>Twins</i>
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Secor Hotel Opposite Commodore Perry 425 Jefferson Avenue	\$5.75- \$9.00	\$8.75-\$10.50	\$9.75-\$14.00
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Willard Hotel 3 blocks to Headquarters 415 St. Clair Street	\$4.50- \$7.50	\$7.50-\$10.50	\$8.00-\$10.50
Hillcrest Hotel 10 blocks to Headquarters Madison at 16th Streets	\$6.00- \$9.00 (The Hillcrest also has a bedroom-living room combination at a minimum rate of \$9.00 for 1, \$12.00 for 2, \$18.00 for 4 persons.)	\$8.00-\$11.50	\$9.50-\$14.00
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Mid-City Motel 3 blocks to Headquarters 111 S. Summit Street	\$8.00- \$8.50	\$10.00-\$11.00	\$11.00-\$14.00
Sunset Motel Rt. 24—Telegraph Road South of Alexis	\$6.00- \$7.00	\$7.00- \$8.00 (Three or four people—\$10.00-\$14.00)	\$9.00-\$10.00

Hotel/Motel Request	East Central Division, Music Teachers National Association
1st Choice hotel/motel	2nd Choice hotel/motel
Please reserve single bedroom	double bedroom
..... twin bedroom	at \$ per day
Date of Arrival: February at A.M. P.M. Depart: February	
Names of Occupants	
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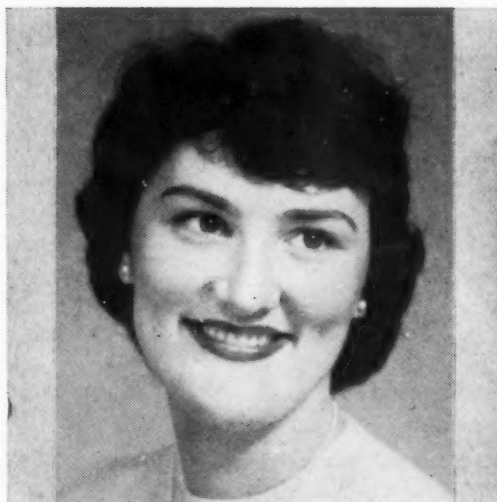
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Patricia Selover Hanson of Tonawanda, N. Y. was entered in Guild Auditions by Cecile Staub Genhart of the Eastman School of Music, with whom she has studied since 1955. When a small child she was guided by her mother and Guy Maier. At the age of seven she entered the Preparatory Department of Eastman, studying with Evelyn Prior. During her High School summers her teacher was James Friskin in Chautauqua.



Patricia Hanson

Each year Miss Hanson has won the Rochester Prize Scholarship, and also the Chautauqua scholarship of the National Federation of Women's Clubs. She has been soloist with Rochester-Civic, Eastman-Rochester, Eastman Philharmonic, Buffalo Philharmonic, Buffalo Pops, Williamsville and Chautauqua Symphonies.

Abram Chasins of WQXR, New York, judged the final Guild Event.

First-place Winners of large cash prizes (with their teachers' names in parenthesis) are: Robert Spillman (Jose Echaniz, Rochester) Henri Pantillon (Dolies Frantz, Austin) Mary Jedele (Cecile Genhart), Loraine VanDine (Cecile Genhart) Jeff Hollander (Jose Echaniz), Bill Evans (Jack Hendrix, Big Spring, Texas) Rochelle Liebling (Rudolph Ganz and Mollie Margolies, Chicago) Olegna Fuschi (Rosina Lhevinne, New York) Betty Gene Butt (Frances Marsh Buntin, Norfolk, Va.) Steve Smith (Q'Zella O. Jeffus, Fort Worth) David Flyr (Isabel Scionti, Denton, Texas) Stanley Potter (Stefan Bardas, Denton) Susan Cohen (Paul Parmelee, Victor Babin and Johanna Graudan, Colorado, and George Volpe, Wyoming), Darrell Orwig (E. C. Voorhies, Pasadena) Naomi Schwartz (Jose Echaniz).

The Guild's next Recording Competition will begin in fall of 1960.

The usual annual non-competitive auditions will be in spring of 1960.

National Guild of Piano Teachers

Founded 1929 by Irl Allison

National Headquarters: Box 1113

Austin, Texas

DIVISIONAL CONVENTION CALENDAR

Southern	February 9-12, 1960, Kentucky Hotel, Louisville, Kentucky
East Central	February 16-19, 1960, Commodore Perry Hotel, Toledo, Ohio
West Central	February 23-26, 1960, Hotel Lassen, Wichita, Kansas
Southwestern	February 28-March 2, 1960, Hotel Marion, Little Rock, Arkansas
Western	July 24-28, 1960, University of Oregon, Eugene, Oregon

Registration fees for MTNA 1960

Southern, East Central, West Central, and Southwestern
Divisional Conventions

MTNA Student Members\$1.00
MTNA Adult Members 4.00
Convention Membership 5.00

(Convention Membership is intended for those individuals who are not eligible for MTNA membership. Payment of the \$5.00 entitles the Convention Member to attend all programs and open meetings, but does not carry with it the right to vote or hold office, or to receive any copies of *American Music Teacher*.)

SAVE TIME! SAVE MONEY!
REGISTER IN ADVANCE!

MTNA members can preregister for the Southern, East Central, West Central, and Southwestern Divisional Conventions by completing the form below and sending it along with a check or money order payable to Music Teachers National Association in the amount of \$3.00 to:

Music Teachers National Association, Inc.

775 Brooklyn Avenue, Baldwin, New York

An Advance Registration desk will be in operation at each convention during registration hours. Those who register in advance can pick up their identification badges and convention program booklets at the Advance Registration desk without having to spend time completing registration blanks, standing in line, and showing their MTNA membership cards at the registration desk during the convention.

You can save time and money by registration in advance. Remember! Preconvention registration by mail for MTNA members is only \$3.00 for each convention you attend. If you wait until you get to the convention you will pay a registration fee of \$4.00!

COMPLETE THIS BLANK AND SEND IT IN NOW!

Deadline for accepting advance registration for the Southern, East Central, West Central, and Southwestern Divisional Conventions is February 1, 1960.

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YES! I want to register in advance for the MTNA Fill in name of Division

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Address Number & Street City State

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What do you teach?

Preconvention registration is not applicable to MTNA Student Members or to Convention Members.

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85th
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February 26-March 2, 1961

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